

CANYON CINEMATHEQUE

The only regular Bay Area showcase for personal and Avant Garde cinema.

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FEBRUARY 6 "WHOSE CIRCUMFERENCE IS NOWHERE"

A group show of new directions in the Avant-Garde cinema featuring four recent works by Franklin Miller, an Iowa University based filmmaker, who makes very sophisticated film experiments. Two of them are transposed from video sources, one using video feedback and another one a video quantizer; while the two other works, STORES and FOREST, deal with highly structured permutations, duplications of shots and superimpositions. The rest of the program goes on with different approaches but similar preoccupations in their desire to communicate very intense and very beautiful film spaces.

Franklin Miller's

"WHOSE CIRCUMFERENCE IS NOWHERE" 9 min.
"STORES" 10 min.
"FOREST" 8 min.
"SONDO" 6 min.

Joel Singer's

"JUDY" 2 min.
"BREAKDOWN" 3 min.

Kathleen Laughlin's

"OPENING/CLOSING" 4 1/2 min.

Larry Huston's

"NEVADA FALL" 4 1/2 min.

Andrew Noren's

"THE WIND VARIATIONS" 3 min.

George Landow's

"INSTITUTIONAL QUALITY" 5 min.

Werner Nekes'

"PUT-PUT" 10 min.

Jim Flam's

"DREAM FILM" 5 min.

Lloyd Williams

"WIPES" 1 1/2 min.

John Latham's

"SPEAK" 10 min.

FEBRUARY 20

WALTER GUTMAN'S "CIRCUS GIRLS" 30 min. 15min.

GEORGE KUCCHAR'S "ECLIPSE OF THE SUN VIRGIN"

BILL WILEY & BOB NELSON'S "THE GREAT BLONDINO" 42min

Improbable program of three great visions of the 'foolish beauty of life'.

SATURDAY FEBRUARY 22 "RAMEAU'S NEPHEW BY DIDEROT (THANX TO DENNIS YOUNG) BY WILMA SHOEN"

RY MICHAEL SNOW 4 hours 20 min. A BAY-AREA PREMIERE !

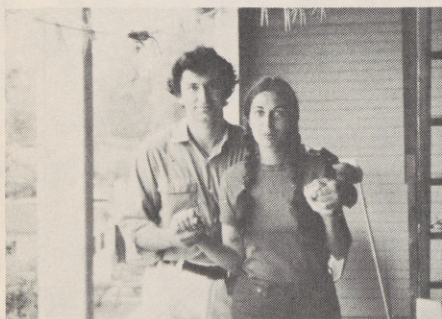
7.30 PM. Admission to this special event: \$2.50

...In January Annette Michelson is holding a seminar on it at New York University - not many films can claim such immediate position in the history of cinema. But the position of "RAMEAU'S NEPHEW" is assured....Michael Snow has warned me not to shorten the title of his film - but I think he knew he was looking for trouble when he made up that title, and he'll get trouble. "RAMEAU'S NEPHEW" is as important a work as was "WAVELENGTH", and it will be talked about a lot, and its influence will be felt wide and deep. Ironically, because of its length and because of its rental price (\$300, available from N.Y. Film-Makers' Cooperative) it will be a very rarely seen film."

-- Jonas Mekas, Movie Journal, Village Voice, Dec. 74.

"To me it's the first 'talking picture'. It derives its form and the nature of its possible effects from its being built from the inside, as it were, with the actual single units of such a film, i.e. the frame and the recorded syllable. Thus it can become an event in life not just a report of it. Echoes reverberate to 'language', to 'representation' in general, to 'representation' in the cinema, to 'culture' to 'civilisation'. Via the eyes and ears it is a composition aimed at exciting the two halves of the brain into recognition."

-- Michael Snow, Pacific Cinematheque Program, Vancouver.



Ken Jacobs & Flo.



From "THE BIRTH OF SETH ANDREW KINMONT"

FEBRUARY 13 THE FILMS OF JIM DAVIS

....."I do want to mention that the film ("The Text of Light") is dedicated to Jim Davis. I, suddenly, one night, had this overwhelming feeling... I got mad because someone had written an article on many people working with the so called 'abstract film', which term I don't believe in anyway; but they had not mentioned Jim Davis and it made me mad. He has always resisted being mentioned; it is true. He is a very shy man and he had lived the last 20 years of his life at 44 Wiggins Street in Princeton, New Jersey, very ill with diabetes and with a lot of back trouble, and in bed the last decade, with his great constructs before him so that from his bed he could photograph whenever his constructs created a light pattern that seemed real to him, refracted light. He was literally the first man who had shown me refracted light in film. So, I called him up on the phone and asked him if I could dedicate the film to him. And I was surprised he didn't say no because he always shunned away any complexity. But I was so glad that I did because he was dead a week later, and almost completely ignored. Has anyone ever seen a Jim Davis film, outside of James(Broughton), in this room?... So..., he is someone to be looked at, now that he is dead, you can take a look at him..." -Stan Brakhage after a showing of "The Text of Light" at the San Francisco Art Institute on Nov. 18, 1974.

"REFRACTIONS #1" 1951 7 min.

"BECOMING" 1956 9 min.

"ANALOGIES #1" 1953 9 min.

"IMPULSES" 1965 10 min.

"THROUGH THE LOOKING GLASS" 1953 10min.

"FATHOMLESS" 1965 8 min.

"EVOLUTION" 1954 8min. "PRISMATIC VARIATIONS" 11min

FRIDAY FEBRUARY 14 SIDNEY WOMEN FILM GROUP

This program is being toured throughout the U.S.A. by Martha Kay who will answer questions after the showing. All films are made by women and for the most part, deal with the filmmaker's as well as other women's reality in Australia.

"LEONIE'S FILM" 10 min.

"HOME" 17 min.

"FILM FOR DISCUSSION" 24 min.

"REFLECTIONS" 3 min.

"WHAT'S THE MATTER SALLY" 12min.

"WOMAN'S DAY 20" 12min.

"THE ROOF NEEDS MOWING" 10 min.

"LIVING TOGETHER" 5 min.

"STILL LIFE" 7 min.

"WOMEN'S HOUSE" 7 min.

FEBRUARY 27 AL WONG & LEONARD LEVY

Al Wong is premiering "THE SAME DIFFERENCE", a film structured around two windows overlooking the changing San Francisco skyline. It involves different kinds of time lapses and sophisticated juxtapositions of movements such as the uninterrupted action of drinking a glass of water over dramatically changing skies. At times the time lapses occur in separate windows or even in different areas inside the windows.

"THE SAME DIFFERENCE"

"TEA FOR TWO" 5 min.

"MOVING STILL" 14 min. (First Prize, Foothill Film Festival, Ann Arbor Tour 1974)

Lenny Levy, also a San Francisco filmmaker and a film lab technician makes beautiful and surprising films that often explore simple but intelligently developed movements from different kinds of filmic possibilities. His films really profit from being seen rather than described.

"PLAIN FREDA" 2 1/2 min.

"MYOPIA" 4 min.

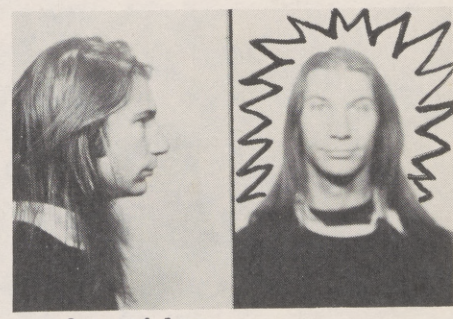
"FORCE FIELD" 7 min.

"STRATUM LUCIDUM" 18 min.

"WHITE BLISS" 5 min.



Al Wong



Leonard Levy

MARCH 6 DUTCH FILMMAKERS COOP

This group show is organized by the Dutch Filmmakers Coop in conjunction with different independent film showcases across the U.S. and Canada. It is toured by one of the filmmakers, Niko Paape who will be present to answer questions. (Apart from the listed program there will be possibly other films shown.)

Barbara Meter's

"FROM THE EXTERIOR" 9min.

Kurt Krein's

"COOP CINEMA AMSTERDAM" 4min.

Mattijn Seip's

"DOUBLE SHUTTER" 10 min.

Tom Chomont & Peter Erdmann's

"RE: INCARNATION" 12 min.

Tom Chomont's

"PORTRAIT" 2 min.

Lynne Tillman's

"EARTH ANGEL" 4 min.

"ARIA FOR R.B. & G.M."

Niko Paape's

"MOVEMENTS" 15 min.

"LIJN 11" 1 min. 1 min.

"RESEARCH" 6 min.

Jos Schoffelen's

"VIOLETS ARE BLUE" 34 min.

MARCH 20 "QUICK BILLY" BY BRUCE BAILLIE

with "ROLLS" #41, #43, #46, #47, and two new ones #14 & # 52

Also "ALL MY LIFE" 3min.

About "QUICK BILLY"... "A personal record of the author's psychic journey and physical recovery during a period of his life which might be described essentially as one of transformation... 'the dark wood encountered in the middle of life's journey' (Bante) ... As poetic cinema, its significance to the world is perhaps in its narration of a singular phenomenon of our time, implicitly revealing these ancient 'rules' of transit evolved over the centuries; e.g., the Bardo Thodol (The Tibetan Book of the Dead), as well as Dante Alighieri's own discoveries in the time of the Fourteenth Century Europe, etc. --Hans Helmut Rudele, Die Zeitung, Dec. 12, 1970.

program and poster by Vincent Grenier

MARCH 13 DOROTHY WILEY

The filmmaker will be present premiering at Canyon "THE BIRTH OF SETH ANDREW KINMONT". Dorothy Wiley's films, not only have the rare and simple intensity of being attentively chosen 'connections' with herself, but also of being perspicacious, very down to earth, and beautiful. Her son's letters, bugs letters on fly paper, worms letters...her sons forbidden 'zaniness'... the strange connection between a reddish and fragile newly born baby and the printed story of a frying Miss Jesus On Grill.. or even the weenie worms or the cabbage film, they all have the clarity and impression of being secretly cherished statements.

"THE WEEENIE WORM OR THE FAT INK KEEPER" 10 min.

"MISS JESUS FRIES ON GRILL" 12 min.

"ZANE FORBIDDEN" 10 min.

"CABBAGE" 9 min.

"LETTERS" 11 min.

"THE BIRTH OF SETH ANDREW KINMONT" 27 min.

MARCH 27 "TOM, TOM, THE PIPER'S SON" BY KEN JACOBS

115 min. The film include a newly added section of 29 min.

"Cinematography ass't., Jordan Meyers. (We had to work at night because of my skylight, but when he wasn't asleep standing at the Victor, projecting over Flo-in-bed at the rear screen, his eyes were open). Original 1905 film shot and probably directed by G.W. "Billy" Bitzer, rescued via a paper print filed for copyright purposes with the Library of Congress. It is most reverently examined here, absolutely loved, with a new movie, almost as a side effect, coming into being."

--Ken Jacobs

THURSDAYS 8:30 plus Friday Feb. 14 & Saturday Feb. 22 (7.30pm)
At the SAN FRANCISCO ART INSTITUTE Free Coffee DOOR \$1.75
800 CHESTNUT ST. Open Screenings For Information Call 332-1514